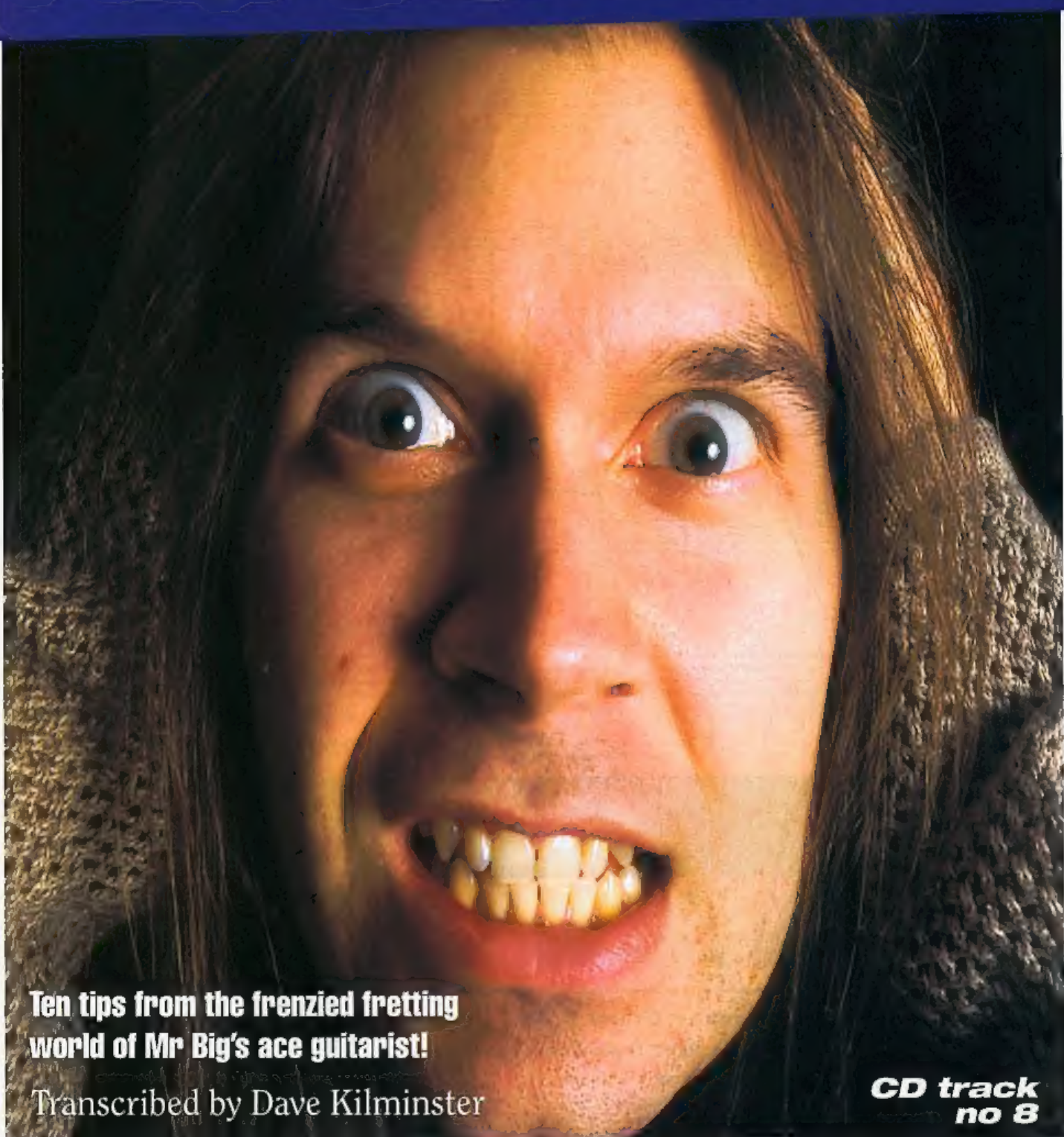


Paul Gilbert's Killer



Ten tips from the frenzied fretting world of Mr Big's ace guitarist!

Transcribed by Dave Kilminster

**CD track
no 8**

Paul Gilbert is almost as sought after as a teacher as he is a guitar player these days. His tuition videos and clinics prove that not only is he in possession of some monster chops, but has an infallible sense of humour, too. Paul benefits from the fact that he was teaching at the GIT in

Hollywood at the tender age of 19 and so he is accustomed to putting across information in a concise and instantly accessible package. Even today, with Mr Big's hectic touring schedule, he likes to keep his hand in and manages to squeeze some tuition between recording, rehearsing or gigging

with the band.

GT caught up with Paul at one of his recent clinics and thus have been able to decant some of his formidable wisdom to the page. So, without any further ado, **GT** is proud to present *PG Tips*!

Guitar Workout!

Ex 1a is an exercise Paul used to develop his picking co-ordination. When practising this one make sure that you keep the fretting hand fingers and the pick close to the strings and try to avoid any excess movement. Also ensure that you pick every note that you fret! Keep

the tempo at a point where both hands are working together – don't worry about trying to play it fast to begin with. Speed is a by-product of accuracy and practising this stuff too fast and sloppily will just mean that you get good at fast, sloppy guitar playing!

Ex 1a SEXTUPLETS FOR DAYS

$J = 144$ 8^{va}

GT TAB

Ex1b is a variation of 1a, this time moving down the neck diatonically in C major.

Ex 1b DESCENDING SEXTUPLETS

$J = 144$ 8^{va}

Once you've got single string picking together the next stage is to apply the technique across two (or more) strings. Paul first demonstrated Ex 2a (staying in one position) and then Ex 2b moving up the neck, this time in the key of (what else) E minor.

Ex 2a STRING CROSSING SEXTUPLETS

$J = 144$

Ex 2b ASCENDING STRING CROSSING SEXTUPLETS

$J = 144$

A few words about plectrums...

A common denominator amongst fast pickers seems to be a heavy (or extra heavy) guitar pick. If you use something that's transparent with all the tensile strength of a crisp then it might be time for a re-think! For electric guitar playing I generally use a stainless steel pick. This doesn't bend at all and allows me to stay very close to the string as I don't have to wait for the pick to return to its normal shape before commencing the next stroke. DK

Next, some legato exercises. Ex 3a is something that Paul says he 'borrowed' from Van Halen and is similar to a certain lick in *Eruption*.

Ex 3a GILBERTISED VAN HALEN LICK

$\text{♩} = 150$

E B G D A E

Ex 3b is the same idea but using different intervals on different strings and Ex 3c is my own variation again moving up diatonically in C major. All three ideas would sound great over an A minor chord.

Ex 3b SAME LICK, DIFFERENT STRINGS

$\text{♩} = 150$

E B G D A E

Ex 3c MOVED UP DIATONICALLY IN C

$\text{♩} = 150$

E B G D A E

Exs 4a and 4b are classic Gilbertisms! Paul uses variations of these two licks all the time when improvising. You can see that both licks use exactly the same fingering patterns but on different string groupings (another popular Van Halen idea). Both of these ideas work around a B minor chord.

Ex 4a LEGATO FOR DAYS

$\text{♩} = 124$

H PO H H PO PO PO PO PO H H H PO H H PO PO PO PO PO H H

7 10 7 9 10 9 7 7 10 9 7 9 10 7 10 7 9 10 9 7 7 10 9 7 9 10 7 10 9 7 9 10

Ex 4b SAME LICK, DIFFERENT STRINGS

$\text{♩} = 124$

H PO H H PO PO PO PO PO H H H PO H H PO PO PO PO PO H H

7 10 7 9 10 9 7 7 10 9 7 9 10 7 10 7 9 10 9 7 7 10 9 7 9 10 7 10 9 7 9 10

Paul often uses string skipping for his arpeggio ideas and Ex 5 is something that he usually plays as part of his unaccompanied solo with Mr Big. Those of you brought up on economy picking may find the picking strokes a little bizarre but this is how Paul plays it and if you're used to alternate picking they make perfect sense.

Ex 5 STRING SKIPPING FOR ARPEGGIOS

$\text{♩} = 170$

PO PO H PO PO PO PO PO PO H PO PO H PO

12 9 13 9 11 13 13 9 13 9 12 9 13 13 9 13 9 12 9 13 9 11 12 9

(8va)

PO PO H PO PO PO PO BU

12 9 13 9 11 13 13 9 13 9 12 9 13 13 9 13 9 12 (14) (14)

Ex 6 is a scale-based string skipping pattern. Check out the intro to Paul's first instruction video for variations on this idea.

8

EBGDAE

Ex 7 is the intro to the Racer X track *Gone Too Far* taken from the album 'Second Heat'. If you're a fan of shredding then I can definitely recommend all four Racer X albums but especially 'Second Heat' and 'Live Extreme Volume'.

• = 80

EDGE

1-490

FRIGORIFERO

E B G O A E

EB&D/AE

Ex 9 OUT OF THE UNDERGROUND

♩ = 135

Slight MBU throughout

1st time only

Finally, Ex 10 shows how you can play a pentatonic scale and not sound remotely like Eric Clapton! (*Plenty of us can do that already! - Ed*) The position shifts are a little tricky so I'd

recommend that you practise the lick in six note chunks before taking it up to the face-melting tempo of 134 BPM!!

Ex 10 ROCK AND ROLL OVER - Extract from outro

♩ = 134

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At the clinic I witnessed, Paul not only demonstrated his formidable guitar chops but also his diverse musical influences playing material by the Beatles (*All You Need Is Love*), Paula Abdul (*Straight Up*) and *Karn Evil 9*, a tune by one of my favourite bands of all time, Emerson, Lake and Palmer! I know it's not hip to like them so he definitely gets extra brownie points in my book for that one!

Paul is an excellent teacher and so if you've enjoyed this lesson

then you may want to check out his rather splendid instruction videos on REH.

That just leaves me to thank Phil Hilborne and Andy Frost for sorting out the backing tracks, programming the drums, playing bass and for generally making me sound better (at no extra cost!).

Hope to see you at the National Music Show. Ciao for now.

Dave K **GT**